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We Share Air

Navid Nuur

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Aesthesis

International journal of art and aesthetics in management and organizational life

Strati
AESTHETIC DISCOURSE
IN ORGANIZATIONS

Bereson
UNWRAPPING CHRISTO

Verdi
ART FASHION CITY

Warren
ORGANIZATIONAL
TOPOPHILIA

Scalfi
UNTITLED 2004 # PARIS

Pope
iDREAM.....

Poulson
PORTFOLIO

Nuur
WE SHARE AIR



AESTHESIS: INTERNATIONAL JOURNAL OF ART AND AESTHETICS IN MANAGEMENT AND ORGANIZATIONAL LIFE

This journal is published by THE AESTHESIS PROJECT: The Aesthesis Project was founded in January 2007 and is a research project investigating art and creativity in management and organizational contexts. The project has its roots in the first Art of Management and Organization Conference in London in 2002, with successive conferences held in Paris and Krakow. From those events emerged an international network of academics, writers, artists, consultants and managers, all involved in exploring artistic experimentation and intellectual exploration in the context of management and organizational research. The Aesthesis Project will be developing extensive research and artistic projects internationally, with academic research fellows and associate creative practitioners, publications and consultancy.

EDITORS

Ian King, Essex Management Centre, University of Essex, Colchester, UK

Jonathan Vickery, Centre for Cultural Policy Studies, University of Warwick, Coventry, UK

Ceri Watkins, Essex Management Centre, University of Essex, Colchester, UK

EDITORIAL COORDINATOR

Jane Malabar

aesthesis@essex.ac.uk

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DESIGN & ART DIRECTION

Jonathan Vickery

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WE SHARE AIR

NAVID NUUR

My work tries to unfurl itself in and around us and has no fixed shape or location. While they recognize a belief in our daily physical fiction, they do not cling to our conditioned attitude towards the space in and around us, but often seek to stretch and blend its boundaries. There is a slowing down directed by my interventions which opens up another side, unfolding around the viewer while stepping in. I don't see my works as objects nor as entities with physical boundaries. I see them primarily as a medium that allows the viewer to come closer and reflect. This is best understood through a direct dialogue between the object/space/observer. In the process of creating work I approach my surroundings, which range from a contained art space, a wall in my studio, spaces that only exist through the reflection of light, to spaces created by a delay of time, with an increasing sensibility and consciousness.

I try to use my materials in as transparent a way as possible; the material structure of the work and reason of existence of the materials themselves will not be effaced or painted over. This applies to my site-specific installations, but also to objects, drawings, texts, and other works. To me, for example, a drawing on paper will never become subordinate to the paper itself. Even the nail holding the painting is part of the painting. In this piece "THERE" seen in this journal, I try also to deal directly with the publication and its context. It is a conceptual work that only can exist in and through the publication's existence.

In general I prefer to see my works as thinking models (interimodules) and not as sculptures because I believe congealed pieces of work, like traditional sculptures, cannot make any contact with their surroundings. Their context only lives inside of them. Metaphorically speaking, they are like balloons floating in their given environment. By contrast, the idea of a thinking model means creating sculptures that evolve around my idiom. However, they not only represent an idea about time and place, they also act on them. The four other

examples of my art work shown here are as follows:

Review, Rotterdam, was situated in an empty building on the second floor, where I made use of the windows which were located in one of the corners. Here I tried to listen carefully to the space and look closely to its given elements: open space, location, light, etc. The exhibition was held at night only, when it was dark, and only one floor of the building would be open to the public. I chose one corner where I placed an arrangement of small, with precision placed, chemical lights. These chemical lights could only work for 6 hours, only while the exhibition was open. After closing hours and in daytime the artwork would not "be there". In this way I really took the phenomena of that particular time and place, and its use. These small light points formed a framework in the shape of a cube, making a new virtual/mental space tangible inside the existing physical architectural exhibition space. This intervention offered the viewer the opportunity to experience the limitations of the space itself. Furthermore, because of the reflection of the lights in the window, the installation also altered the boundaries of space, dissolving the separation between the inside and the outside of the building. Physically, you stand inside the building but through your perception, one can feel that you are between the inside and the outside of the building. By focusing on this threshold, the observer becomes conscious of one's self as a body, as a perceiving subject.

The (un)traceable Rise of Recovery was where I built up several dimensions on top of each other with Styrofoam, glue and marked each dimension with a colored tape. After a while the Styrofoam bars would break because of its growing weight. This made the dimension change and I marked these new dimensions with another color of tape. After repeating this over and over finally the foam was stable enough to hold its construction in relation with the glued parts. It looks "unearthed" like the remains, the skeleton, of the constantly changing dimensions of space, time in relation with its material.

Another example would be a piece from 2005 called: "A black dark ridge found under the skirting board, stuffed with the absorbed colors, which made the ridge under the skirting board turn dark and black in the first place"

The final example is a sculpture/interimodule which increases and decreases size as we speak. It is a button I handed out to the public at the opening of a group exhibition with the text: "WE SHARE AIR". Making the reader/viewer not only conscious about the space between but also revealing some deeper universal bond. If you would like to receive a button just mail me at >info@Navidnuur.nl< and I will send you a button for free!

Navid Nuur, 2007.

Navid Nuur is an artist; he was born in Tehran, Iran 1976, and now lives and works in the Netherlands. In October the 128 page full color publication ETIOLATION I will be resealed together with a solo exhibition in the project space: Stroom, in The Hague. www.navidnuur.nl

www.navidnuur.nl

NAVID NUUR

There is a slowing down directed by my interventions which opens up another side, unfolding around the viewer while stepping in.

Below left

WE SHARE AIR, 2006, pin button, diam: 1.3 cm.

Bottom

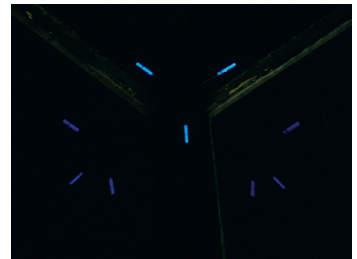
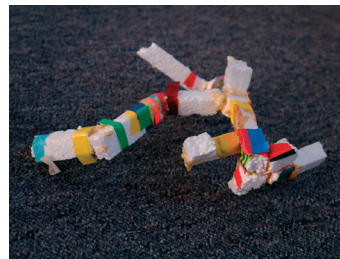
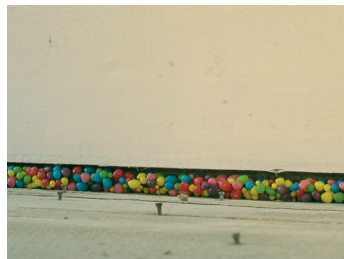
'A black dark ridge found under the skirting board, stuffed with the absorbed colors, which made the ridge under the skirting board turn dark and blackish in the first place', 2007, shadow, colored clay balls, size variable.

Opposite above

Review, intermodule/site-specific installation, 2004, temporary chemical light, building, variable size.

Opposite below

The (un)traceable Rise of Recovery, 2006-2007, Styrofoam, puff glue, different tapes, gravity, time.





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